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poet's usual sources for his proper names in the *Idylls* are, as indicated above, Malory, Ellis, Geoffrey of Monmouth, and the *Mabinogion*; and this case is one of his few departures. Forms of the name are almost countless. To cite some of them, Crestien de Troyes has Genièvre, so Wace. Pierre of Langtoft has Gainovere, Alain Bouchard, Guennaran. German forms are Ginover, and Ginevra (so the Italian of Ariosto and Petrarch). English forms are Wenhauer (Layamon), Guerwar (Robert of Gloucester), Guenor (*Gawayn and the Grene Knight*), Gaynour, Wanour (*Morte Arthure*, Thornton ms.). Hughes has Guenevera (*Misfortunes of Arthur*), Heber Ganora (*Morte Arthur*, 1841), Simcox Ganore (*Poems and Romances*, 1869), etc. One case with initial *Gui-* noted is Guinever, which occurs in a note in Ritson's *Ancient English Metrical Romances*, II, p. 40.

Possibly Tennyson derived his spelling from some definite source; but it seems much more probable that he made over Malory's name to please his poetic fancy, much as he coined the name of the Queen's father, Leodogran (*The Coming of Arthur*) from the Leodograunce of Malory and the Leodegan of Ellis.

Tennyson's Guinevere is now much the most familiar version of the name, and is often found even where it should not be. The poem by William Morris, *The Defence of Guenevere*, 1858, suffers especially from Tennysonian influence. A few of many instances noted of inaccurate quotation are: Ryland, *Chronological Outlines of English Literature*, 1890, pp. 212, 311; "William Morris' *Defence of Guinevere*", R. P. Halleck, *History of English Literature*, 1900, p. 92 (uncorrected in revised editions); "*The Defence of Guinevere*, Morris' earliest volume," V. D. Scudder, *Introduction to the History of English Literature*, p. 511.

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NOTES ON GOWER.

Mr. Macaulay in his recent edition of the *Works of Gower* fails to give a satisfactory explanation of the difficulty he finds in the comparison of Stealth, who, the poet states (*Conf. Amant.* v. 6498 ff.),

"stalketh as a Pocok doth,
And takth his preie so covert,
That noman wot it in apert."

In the *Mirour de l'omme*, the editor also fails to give a satisfactory comment on the lines (23449 ff.),

"Oultre mesure il s'est penez
D'orguil qant se voit enpennez
Paons, et quide en sa noblesce
Qu'il est si beals esluminez
Que nul oisel de ses bealtés
Soit semblable a sa gentillesce;
Et lors d'orguil sa coue dresce
Du penne en penne et la redresce,
Et se remire des tous léés,
Trop and orguil, trop ad leesce;
Mais au darrein sa joye cesse,
Qant voit l'ordure de ses piés."

Both of the passages are explained by a couple of phrases from the *Exempla* of Jacques de Vitry. In one place Jacques is speaking of a woman who "Casta est quoniam nemo rogavit." Such he says is the "Pavo qui turpes habet pedes, pulchras pennas, cum laudatur superbit et caudam attolit, . . . caudam expandit, sed tunc turpitudinem detegit" (T. F. Crane, *Exempla of Jacques de Vitry*, p. 114). In this same passage one of the characteristic features of the bird is a "passum latronis," and in another exemplum, when speaking of wayward children, the writer says, "pavo passum habet latronis, et ipsi de domibus parentum ad ludos et choreas furtive recedunt" (*ibid.* p. 115). In the Middle English version of the *Gesta Romanorum* (J. H. Herrtage, *Early English Versions of the Gesta Romanorum*, p. 159), is found an equivalent expression "for the pecok goth like a thef," a phrase not found in the text published by Oesterly, nor in the analogues noted by him (*Gesta Romanorum*, pp. 484-5, 733).

That Gower made use of some such collection as that of Jacques de Vitry is evident from the fact that in the *Exempla*, we find a version of the story of Nero in hell, the source of which was unknown to the editor (*Mir.* 24469 ff.; *Exempla*, p. 146); and that of the envious and avaricious companions (*Conf. Amant.* II. 291 ff.; *Exempla*, pp. 212-213). The story of Jerome's chastisement for being a Ciceronian (*Mir.* 14670), is used as an introduction to the story of Sella, from which Gower borrowed a phrase of a distich, attributed

to Sella on his renunciation of the world (*Exempla*, pp. 12, 146; *Vox Clamantis*, iv. 1214, cf. iii. 2035).

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ENGLISH DRAMA.

The English Heroic Play: a critical description of the rhymed tragedy of the Restoration, by LEWIS NATHANIEL CHASE. New York. The Columbia University Press, 1903. Pp. ix, 250.

Mr. Chase's book constitutes a third of his contemplated work; the other two parts are to be "an enquiry into foreign origins and parallels," and "a history of the type in England, the occasion for its introduction, and the causes and stages of its decline." The present volume is "a critical survey of the plays with the object of determining the type."

The book opens with its most unsatisfactory chapter. The chapter is entitled "The Definition," but it does not justify its name. The heroic play is defined as one written in heroic couplets—a definition adopted for the sake of "precision and a desire for a certain unity," and yet the author admits "the absence of any fixed usage in the employment of rhyme as a necessary element in the heroic play" (p. 6). A literary form is not defined by the indication of an inconstant attribute. This chapter had better been omitted and the reader left to make his own definition from what follows.

In his treatment of plot Mr. Chase considers the various dramatic forms into which the heroic element enters—the opera, comedy—appearing as tragi-comedy,—history—rare,—and tragedy—the natural setting. He touches very vaguely on the difference between the English and the French drama of this type, and then indicates what constitutes the raw material of the heroic play. This is a theoretical conflict between love and honour under various manifestations in which love always triumphs. The English never could abide the high-strung sense of honour which characterized the Spanish even more than the French. No mention is made of the frequent combination of

political matters with love intrigues, of the lover and his mistress often belonging to opposed parties and thus complicating the political situation. War is usually the background for these plays, and it furnishes occasion for the hero's valorous deeds, and affords distressing situations for the heroine.

The longest chapter in the book—and the most satisfactory—is given to character, and it makes pretty clear what is meant by the "heroic" personality. There is no such thing as character development. The characters are types not persons, and these types are limited. They belong only to the nobility; there is no comic element, no middle or lower class. The hero is always a lover, and his unsuccessful rival is either a friend or an enemy. The women are voluble in love, but not truly passionate. Like the heroes they love at first sight. In addition to the types which Mr. Chase has mentioned he might have noted among the women the interesting and unprincipled character of Lyndaraxa in the *Conquest of Granada*, who plays fast and loose with her infatuated lover; the very human Felicia, the mother of St. Catharine in *Tyrannic Love*, who is horror stricken at the prospect of death, and makes a piteous appeal to her daughter to renounce Christianity and save her mother; the love-lorn Valeria in the same play, who loves in vain and furnishes another instance of self-sacrifice, which Mr. Chase finds so rare in the women of the heroic drama (p. 87). There is also the unsuccessful lover who is used by the secondary heroine to bring the man she loves into her presence, as Placidius brings Porphyrius to Valeria in *Tyrannic Love*. Indeed St. Catharine herself is a somewhat remarkable type, since her attitude toward her faith corresponds to the constancy of the secular heroine under persecution to her lover. Her self-sacrifice unto death and her renunciation of all her filial feelings are of the same "heroic" temper as the sufferings of other heroines for the sake of love.

Mr. Chase's fourth chapter groups under "Sentiment" several short expositions on 'Love and Honor,' 'Reason,' 'Woman,' 'Friendship,' 'The People,' and 'Patriotism.' These are mostly elaborations of what has already been indicated in the preceding chapters. The quotations to demonstrate that virtuous marriage is hateful to the